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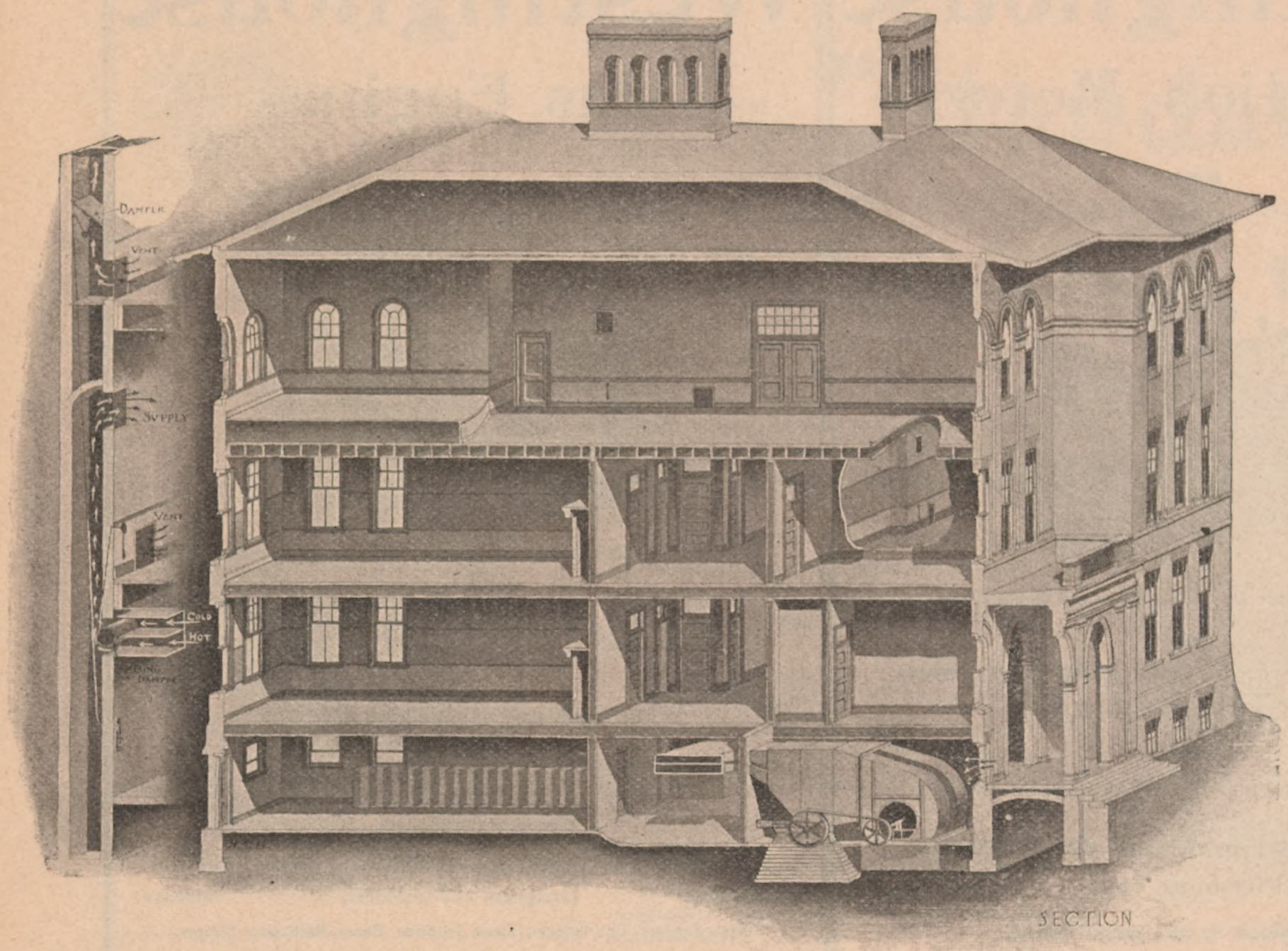

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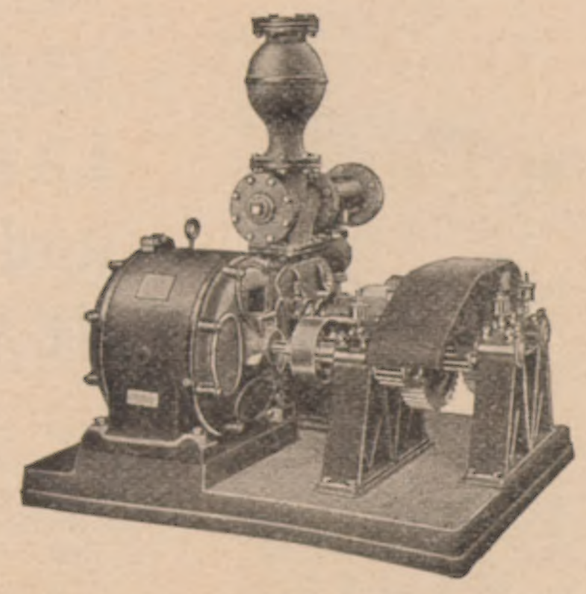

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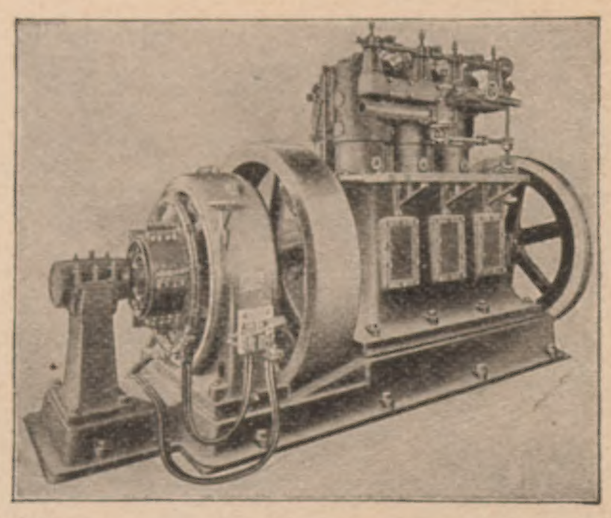

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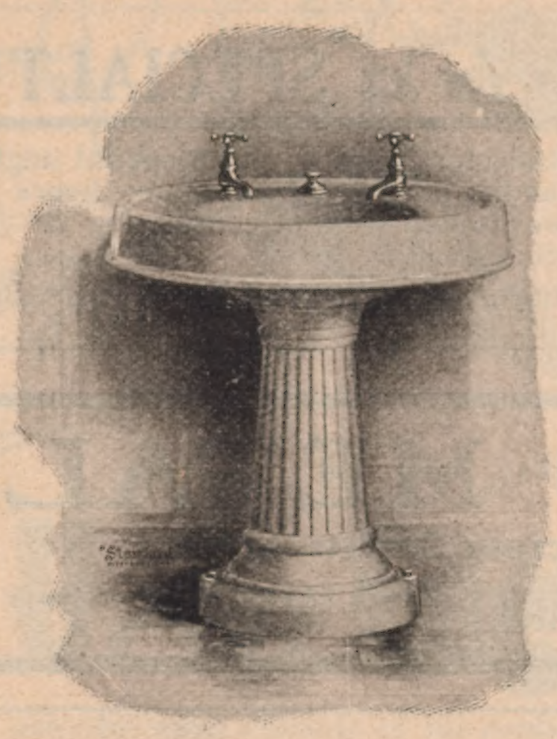

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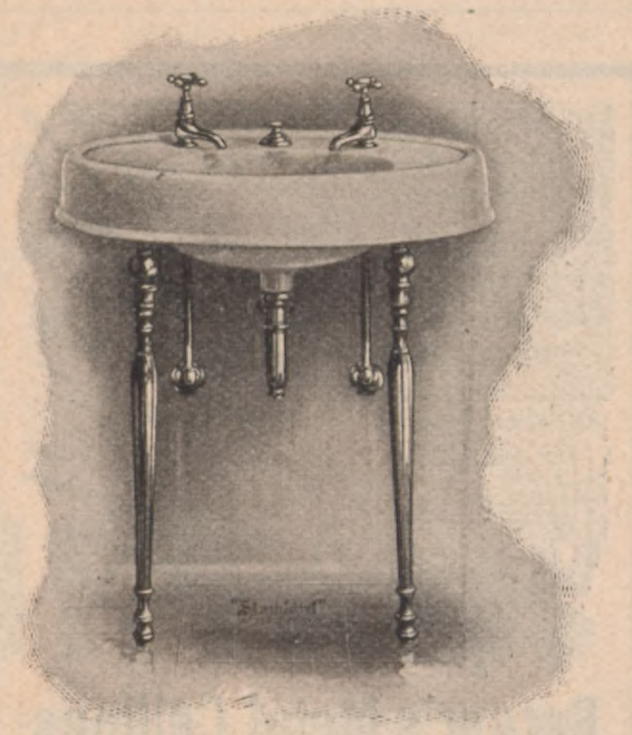

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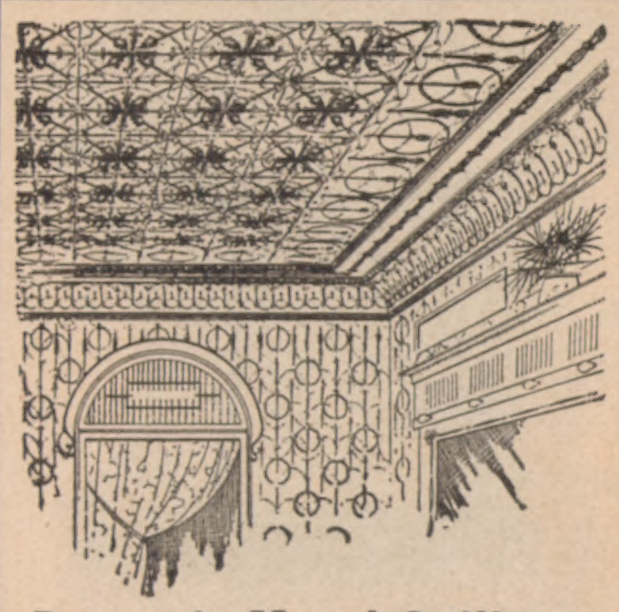

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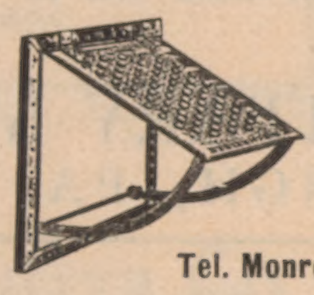

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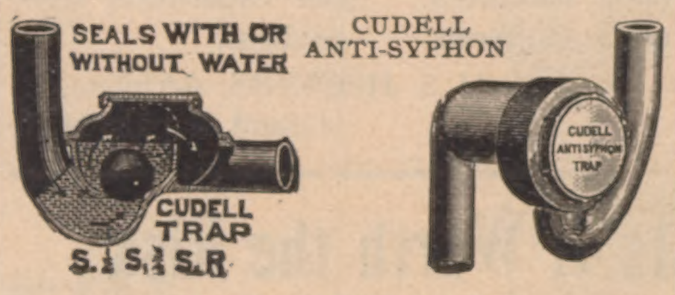

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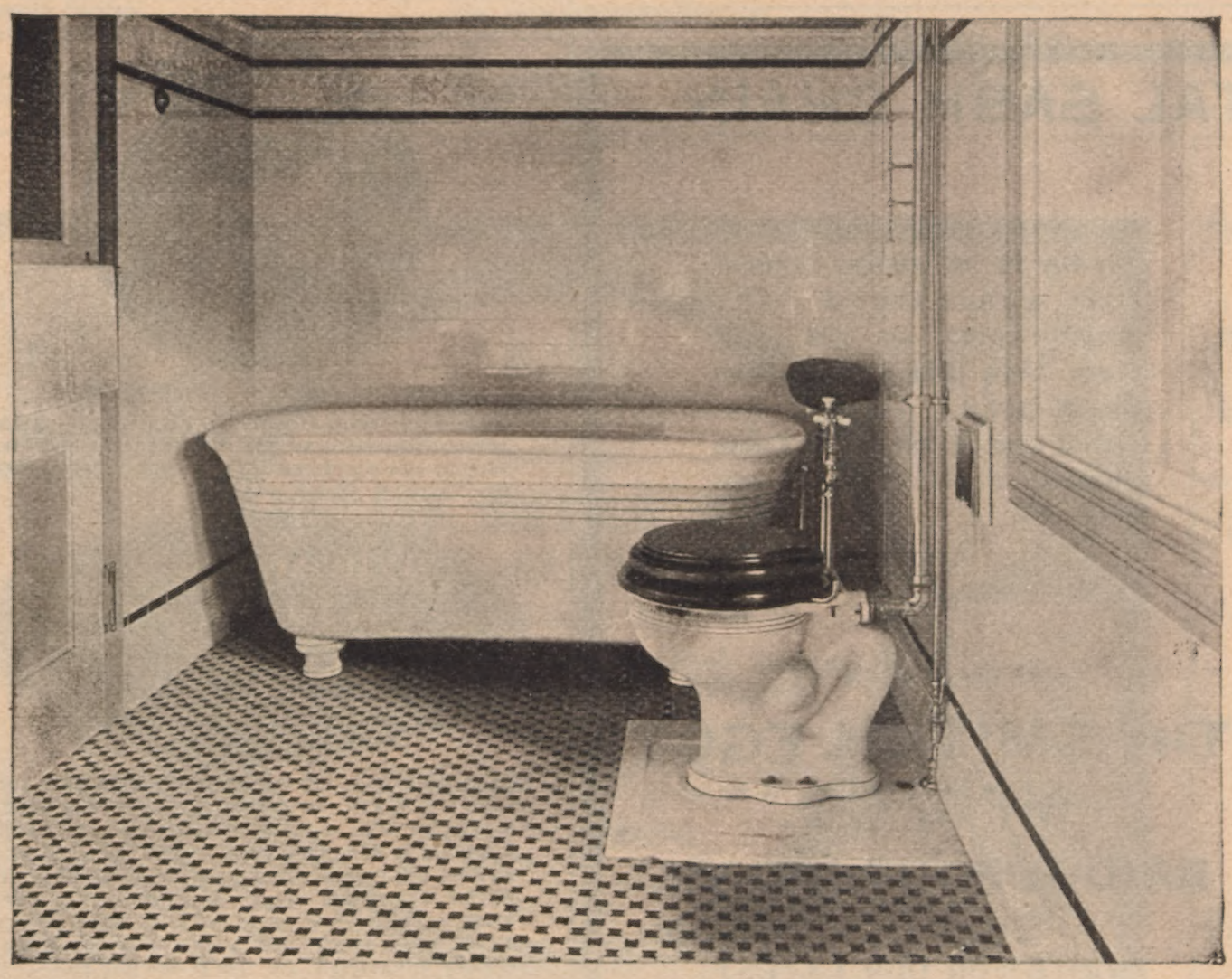

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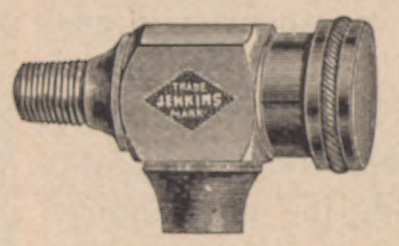

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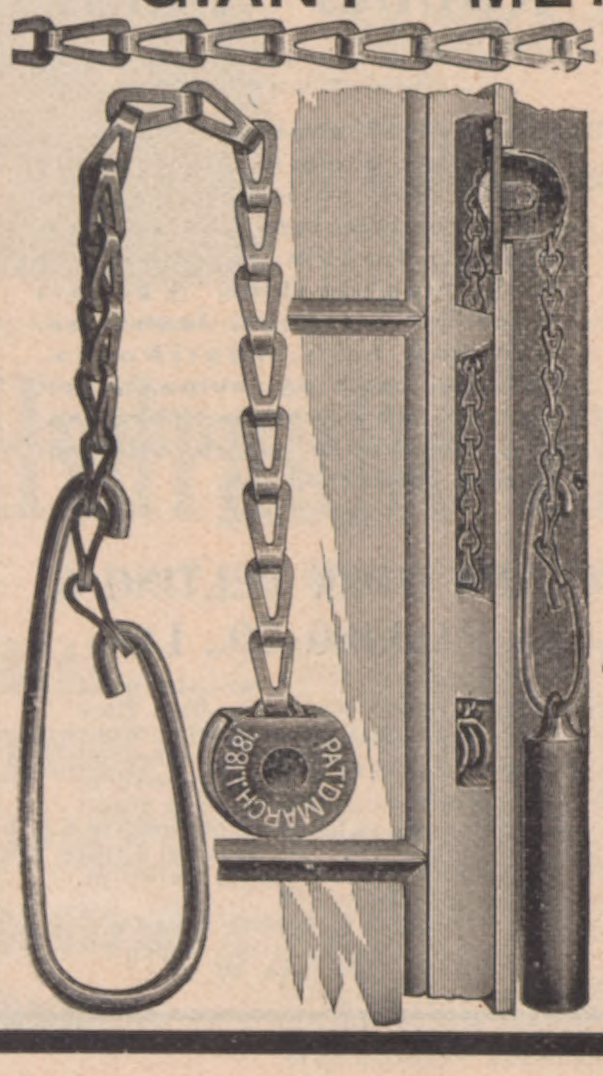

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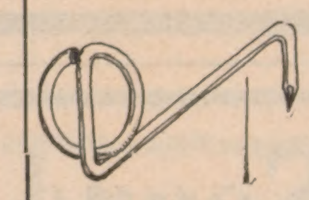

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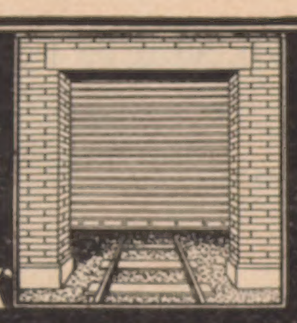

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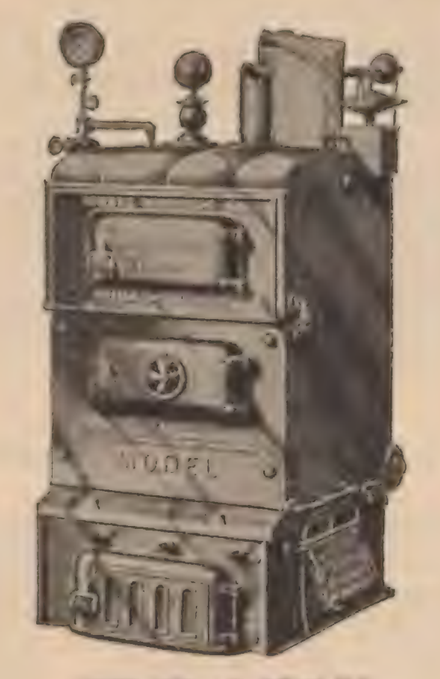

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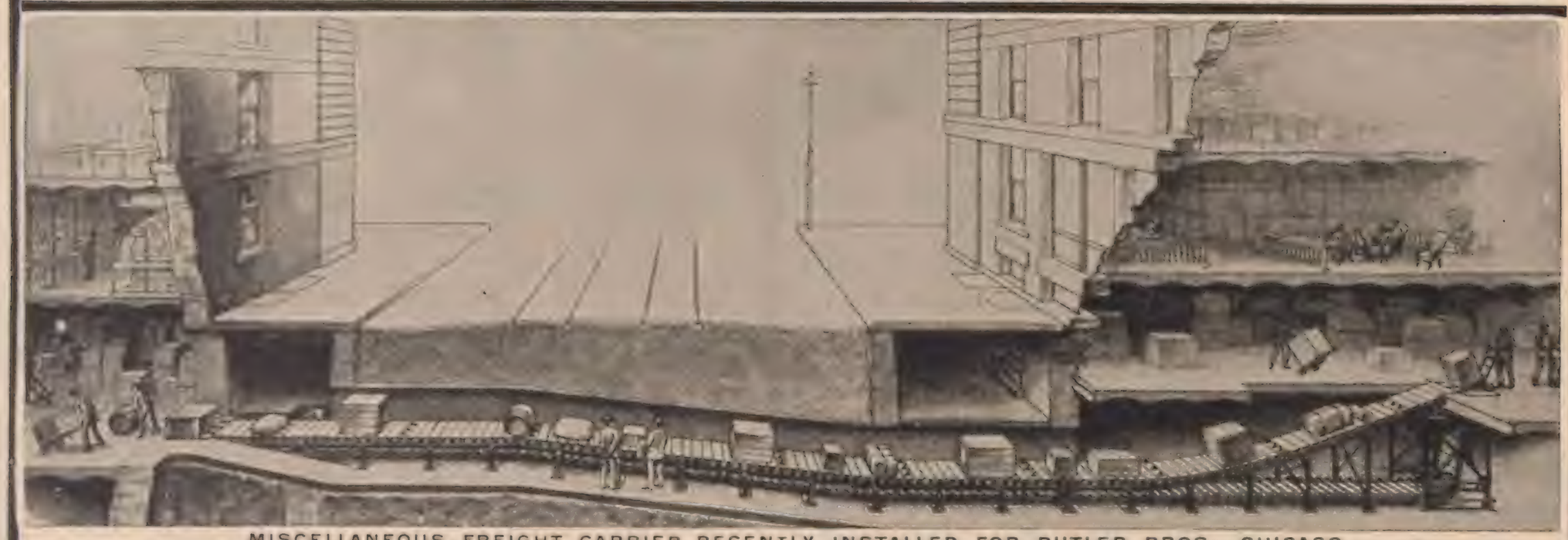

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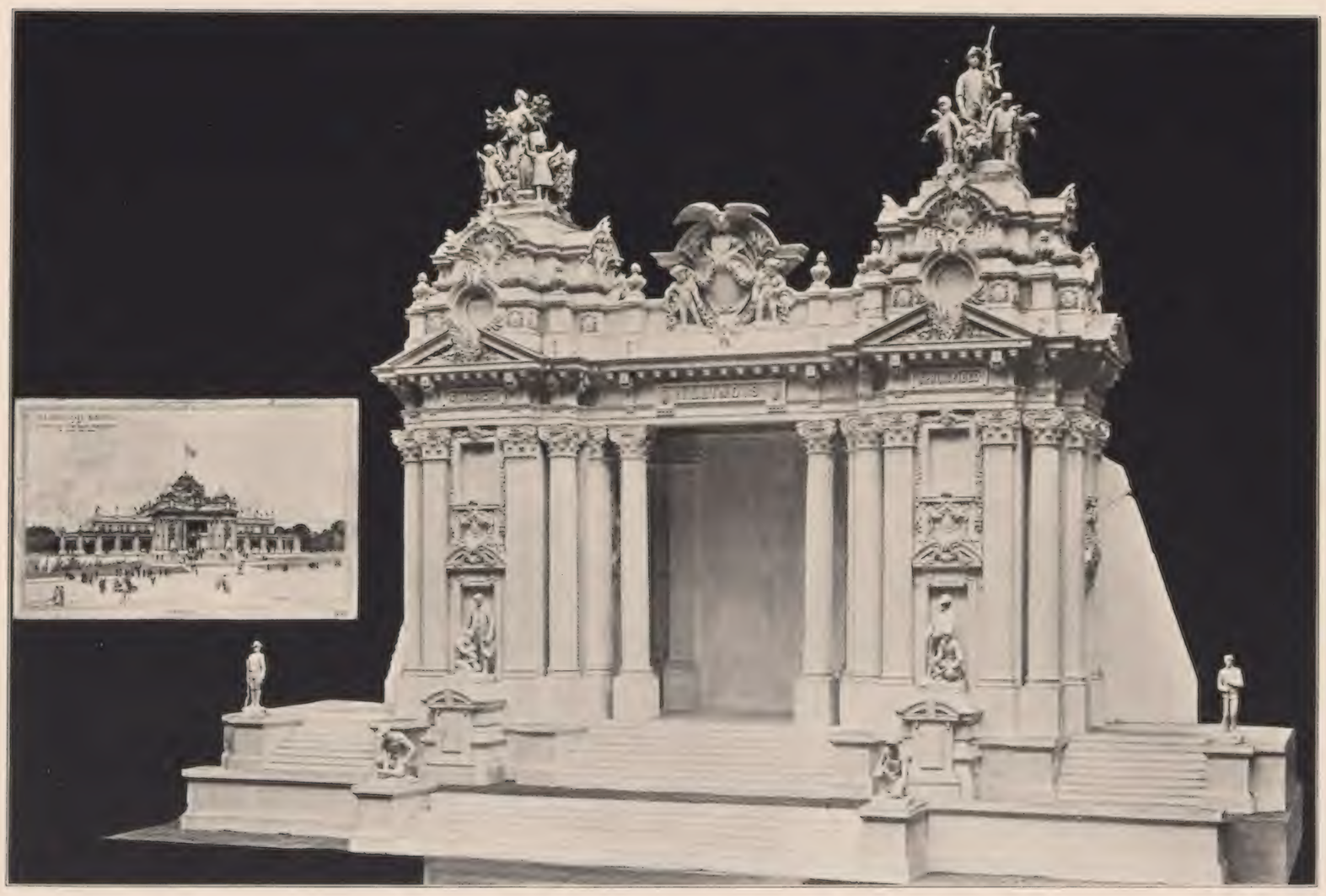

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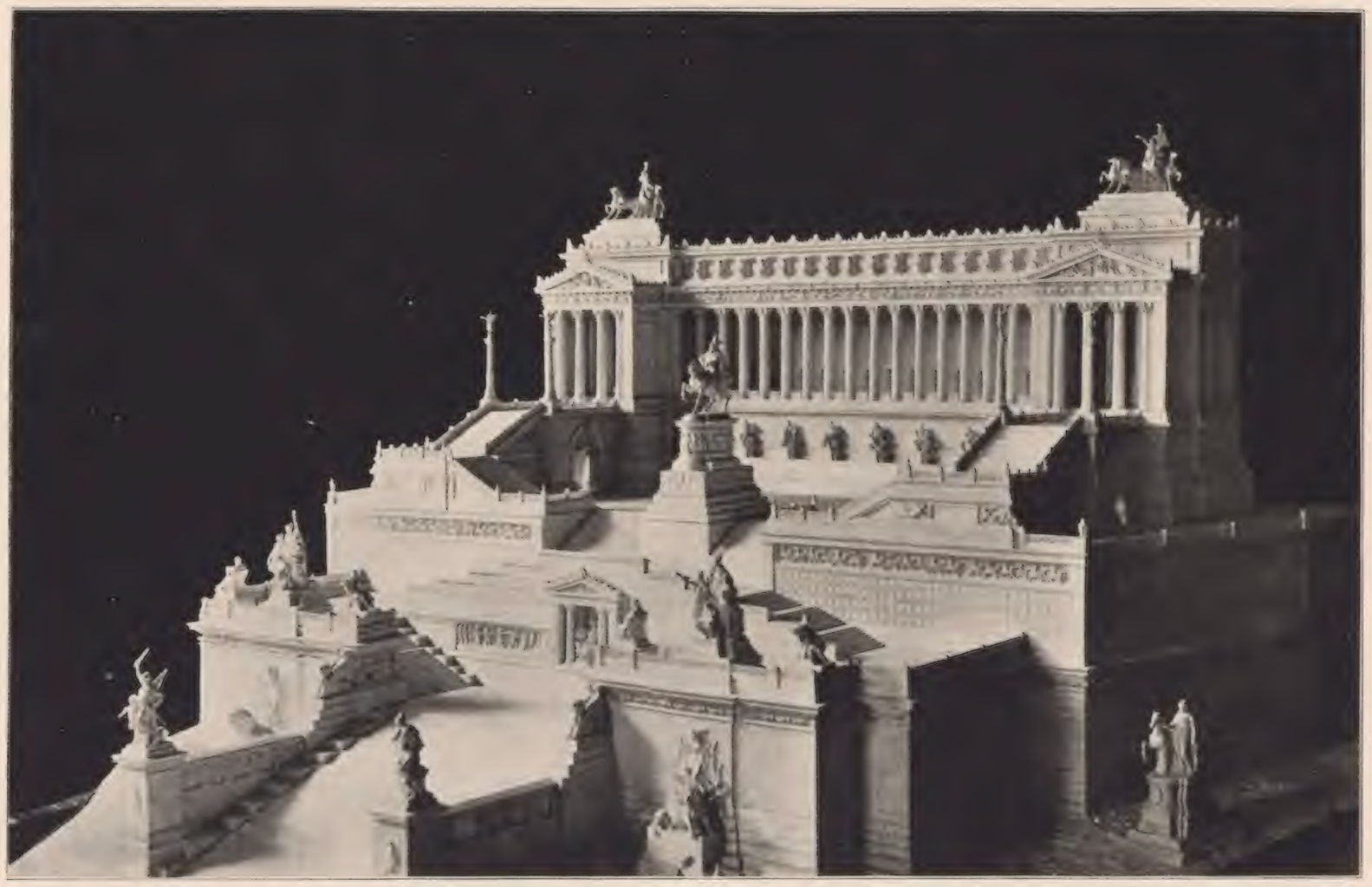

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XLII. SEPTEMBER, 1903. No. 2

THE INLAND ARCHITECT AND NEWS RECORD

A Monthly Journal Devoted to

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CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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NEXT CONVENTION AT ST. LOUIS, MO., OCTOBER 12-13, 1903.

Death of Frederick Law Olmsted.

Frederick Law Olmsted died at Waverly, Massachusetts, on August 29, at the age of eighty-one. Mr. Olmsted's career as a landscape architect is not only connected with every considerable public landscape improvement in the country, but his name will probably always stand for the beginning of landscape work in the United States, and from him will descend our future growth in cultivated landscape beauty. That it was given him to see the substantial foundation, if not the ultimate completion, of his many plans is a matter for congratulation, and his days just closed leave a heritage to his country that can not be measured, for in his works will be found the foundation of its landscape architecture, and so firmly laid out that only skilful and sympathetic work can follow it. In personnel he was a grand type of the American professional man. Strong in his love of nature, great in his love for his art and ever inclined to advance the interests of those who, like himself, saw the civilizing value of green embowered pleasure grounds for the common people, his work has left its impress upon the architectural growth of our country to a greater degree than it has been given to any other to establish.

Thirty-Seventh Annual Convention A. I. A.

The thirty-seventh annual convention of the American Institute of Architects will be held at Cleveland, Ohio, on October 15, 16 and 17. The central location of Cleveland should enable many architects to attend who could not take the required time for a journey farther east, and there should be a full representation from architects west of that point. The convention is certain to be interesting from a number of points. The city, both in character of buildings and surroundings, is one of the finest in the United States; some of the oldest members of the Institute reside there, and the professional standing of the members generally is of the best. The movement for municipal improvement, which was inaugurated with a meeting of the Architectural League of America, several years ago, is still being urged and is fast assuming a concrete form, which not only will benefit Cleveland, but strongly influence other Western cities. The inspection and discussion of this plan for the city's remodeling will occupy considerable time during the convention, and the study of the problem as planned at Cleveland will greatly benefit architects from other cities. While the serious matters, professional and technical, which occupy the conventions of the Institute are valuable, it is from the social intercourse between those from different sections that the members gain the greatest benefit from these conventions. For, while seemingly trivial, it is none the less true, that good practice and enlarged ideas are in no other way so strongly augmented as in the fraternal meetings of comparative strangers, whose difference in views, lines of thought and experience make the most casual conversation a more or less lasting source of pleasure and a benefit to daily practice. The Institute in recent years has accomplished so much in the direction of professional advancement that its conventions have become notable chapters in the architectural history of the country.

AN ARCHITECT'S SHORT JOURNEY TO ITALY.

BY W. LE B. JENNEY.

MARCH 11, 1903 — left Chicago for a trip to Italy. Why do I go to Italy? Until four days ago, I was booked for attendance at the International Congress of Architects at Madrid, the 12th of April or thereabouts, a society of which I had been a member for the past six years; but, four days previous to my departure, I received a letter from Monsieur Poupinel, at Paris, the general secretary of the society, that the well-known habit of the Spaniard to defer all things until to-morrow whenever possible (so that they are jokingly called the Mananas, the to-morrows) had put off the congress for another year.

WILLIAM LE BARON JENNEY.

The Spaniards had, at Paris at the previous meeting in the Congress Hall of the Exposition of 1900, invited the congress to Madrid in 1903. The congress is held each third year. The Spanish offer was accepted and all the preparatory work that could well be done three years in advance was accomplished, and the matter put in the hands of the Spaniards, but it seems that they had put off and put off until now, a few days before the delegates must start for Madrid, they had decided that there was no longer time to make the necessary preparations for so important an event as the International Congress of Architects; besides, at about the same time a National Congress of Physicians and Surgeons was to be held in Madrid, and that the hotels could not accommodate so many, and the Congress of Architects would have to be deferred for a year.

Later, I heard that in this they were quite correct, and that the architects were fortunate not to be in Madrid with the medicos. I met Dr. James Nevins Hyde in Genoa; he arrived in Madrid with a sick wife and could not find quarters and was forced to take train back to Gibraltar and go on to Genoa for a hotel. This he particularly regretted, as he had two papers to read before the congress. The medicos I met on the steamer returning from Madrid all told of the poor preparations, other than hospitality, manifested in banquets and excursions for official delegates only, but such a useful thing as a list of the delegates and their Madrid addresses, that their friends might find them, was only published for the doctors the day the congress closed.

There being no Congress of Architects this year, and as I had purchased a ticket to Gibraltar, which also includes Naples and Genoa without extra charge, I decided to make the ocean trip, which, by the southern route and the Mediterranean, is a splendid outing, and make a short visit to Italy, which I had never seen. An architect who has not seen Italy has not done his professional duty. I certainly should have made this trip years ago, but, as I did not, I deemed it wise to take advantage of this opportunity, so I sailed from New York on the North German Lloyd steamer Lahn, March 14, 1903.

On the steamer were a new lot of stewards, picked up very hastily, and but few spoke anything but German, which caused some funny experiences. I wanted to know the breakfast hour, and asked my bedroom steward; he replied "high wine." I did not ask what wine they had, but what is the breakfast hour; he replied again, "high wine," which, it seems, is much like the German for 12:30 or half before 1. He had understood my question, but could not answer other than in German. A lady wanted to write a letter, and in the ladies' writing-room asked the steward for paper. After some delay, he brought her an old newspaper, apologizing in good German for its being such an old one.

In the smoking-room, one Englishman wanted to teach a party the game of Loo. He asked the steward for counters; he had none, when some one suggested beans, and the steward was requested to bring some beans. He replied, "At once, sir," and in a few moments placed in the center of the card table a large pot of hot baked pork and beans, and was astonished and chagrined at the shout of laughter.

The passage was a pleasant one, and after steaming near shore the whole length of the island of San Michel, of the Azores, on the 23d landed in Gibraltar, rode over the town and up the hill to where we had a good view of the harbor and across to Africa. Spring was well advanced, promising pleasant weather in Italy, which was not realized. At 11 A.M. we sailed for Algiers, where we arrived the next day, and made a visit to the curious town, half-Moorish, half-civilized; the old Moorish town is much the most interesting. Hired a Moorish boy, who spoke French, for a guide through the old town; the streets are but narrow lanes, very crooked, three to six feet wide, full of steps utterly impracticable for anything but pedestrians, and hardly that, when we met two or three fat Moors. Reaching the end of town opposite from where we entered, we gave the boy two francs, for which he seemed delighted. An hour later, as we were going on board the little boat to take us to the steamer which lay at anchor a short distance from the shore, the boy came running down and handed Doctor Martin, one of the party — the one who had given him the two francs — a small roll of unmounted photographs of local Moorish subjects, bade us adieu and bon voyage and hoped to see us again. It showed the boy's gratitude.

Left at 6 P.M. for Naples, where, after a pleasant, smooth run of three days, we arrived March 25th, at daylight. As I came on deck at 8 o'clock for breakfast, Vesuvius was directly in front of me across the bay, with a small bunch of dense black smoke resting on the summit resembling some Chicago chimneys, but not lasting so long, for in ten minutes it was gone, to return an hour or so thereafter, sometimes jet black and very thick, sometimes white. This continued in this intermittent way while I was in Naples and again on my return, May 1, on my way home on the steamer Princess Irene.

At Naples, after seeing the city sights, not the least of which was an opera and a grand ballet at the famous San Carlo Opera House, one of the largest in Europe; there are no galleries, the floor is subdivided into opera chairs in front and the pit behind; the walls are six tiers of boxes, thirty-two in each tier, from the floor to the roof; the stage is very large and the orchestra fine, numbering over eighty instruments; the conductor is placed in an elevated chair; he was an actor, in fact he seemed to be pulling out the sounds from the different instruments and stopping them, as required, by his own exertions. He must have been exhausted when the performance was over, for he worked hard. This opera house is famous as having given the first performance to many of the most celebrated operas.

On March 27, went by carriage, in company with a Mr. Reimer and wife, Russians, passengers with me from New York, to Pompeii, a most charming visit. The day was lovely — everything highly interesting.

Pompeii is first mentioned in history B. C. 310, but evidently erected long before that time. Baedeker, the traveler's authority for all matters of history, states that Pompeii was Greek up to the year 80 B. C., when a colony of Roman soldiers was sent there and the inhabitants were compelled to cede one-third of their arable land to this Roman colony. In the course of time Pompeii became thoroughly Romanized. Cicero and other wealthy Romans had villas in the vicinity. In 63 A. D., renewed activity of Vesuvius caused a fearful earthquake, which hastened the Romanizing of the town, as the extensive repairs made necessary by the earthquake were made in the Roman style. These repairs were not completed when a still more disastrous eruption of Vesuvius, in A. D. 79, completely destroyed and buried Pompeii, first under a shower of ashes which covered the town to a depth of about three feet. The shower of ashes was followed by a shower of red-hot fragments of pumice stone of varied sizes, which covered the town to a depth of about seven to eight feet. This was followed by a fresh shower of ashes and again by red-hot pumice stone, until the town was entirely lost to view. The covering, as it exists at present, is about twenty feet thick. There is evidence of early excavations, probably made very soon after the destruction, by the owners seeking their valuables.

The city of Pompeii, as at present where the excavations are complete, is much in the nature of a detailed bas-relief plan. All roofs and most everything combustible is gone — burned by the red-hot pumice. The roofless walls are mostly standing, so that the detailed designs of the houses are clearly traced, even to the wall decorations, which in the best houses were paintings and mosaics. These have been carefully removed and are now displayed in the National Museum at Naples, a most interesting exhibition. There are among this large collection of articles some beautiful works of art, bronzes, mosaics, wall paintings, etc., and particularly four beautiful columns covered with fine mosaic. There are but four of such columns, but it is enough to suggest to the architects of to-day how to finish interior columns in a most artistic manner. This can be done by preparing the column as if for scagliola and insert the tessera and grind and polish. In this way most beautiful columns can be produced — anything that the architect can design. I would recommend their use in fine buildings, particularly dwellings. They have an elegant appearance, not equaled by marble columns.

There is very little marble used as blocks or slabs at Pompeii. The streets are narrow, seven to twenty-four feet. They are paved with large blocks or slabs of lava cut across to prevent slipping. We see the same thing in other Italian cities to-day. I noted this particularly at Florence, where there are no sidewalks. As every one walks in the street among the carriages, it is surprising that there are no more accidents.

Pompeii was a fine small city where people lived luxuriantly, although it was but a provincial town of Rome in the year 79 A. D. When founded in the last centuries before Christ, it was Greek, and there we find the earliest examples of Greek domestic architecture that exist, and where we learn all we know of the otherwise lost style of building. Before its destruction, it became Roman, more or less influenced by the earlier Greek. All the wall paintings, mosaics, etc., are of an artistic type and all works of art, furniture, vases, statues, etc., are Greek. They have been

removed and are on exhibition in the great National Museum at Naples. They are extremely valuable. There can be seen the earliest of all vestry paintings, which, being on the plastered masonry walls, are preserved.

The next morning I went with the Russians to Capri and visited the Blue Grotto. We three were rowed into the grotto in our little egg-shell of a boat. At the entrance, as the boat rushes in on an ingoing wave, the gunwales often scraping the rock over the entrance, we were pushed into the bottom of the boat by the boatman and held down until the boat was inside, when we raised up to a sitting position and contemplated the remarkable blue effect. Everything is azure blue — water, the rocky ceiling of the grotto, and all within, even the men and women. The color even of the atmosphere is a bright clear blue, as if one had taken the sky into the grotto.

The steamer took us to the town of Capri, where we had a fair lunch and then a delightful carriage ride around the island, then by steamer back to Naples again.

That night we attended a grand opera at the Theater of San Carlo. The opera was followed by a ballet of the highest order — most exquisite dancing by a graceful young man and a very pretty, graceful girl. Such dancing I have never seen in America.

There were other places I wanted to visit, particularly Paestum, but my Russian friends were forced to push on, and I valued their company so highly that I went with them. March 39 we left for Rome, where we arrived the same evening, and after some difficulty secured rooms at the Palace Hotel Michel, which had passed from a modest pension into an old palace remodeled with all the usual conditions — large, elegant, expensive and uncomfortable. Everything is expensive in Rome.

After the Russians left, I could find no occupation for the evening, as there were no performances at the opera. All day was devoted to sightseeing. The great church of St. Peter is enormous and elegant. I made it two visits. Then the great galleries of statuary and paintings, where are seen some of the most famous works of sculpture and painting that exist. I was surprised that such a work as the "Laocoon" and the "Dying Gladiator," with which I was very familiar from many plaster casts, photographs and marble copies, should be so decidedly superior in the original marble. This was not a mere fancy, for I went to the marble several times and assured myself of the decidedly superior impression made by the original marble to anything I had ever experienced from the various copies.

In the Capitoline Museum is a Venus, found in recent years in a street excavation for a sewer in Rome, hence it belongs to the city, not to the Pope. It is certainly the most beautiful piece of statuary I have seen. There was an old German, whom I had met at other places until we had become acquainted. He stood before this Venus, which is on a revolving pedestal. He called me "American." "I am going home, for I shall never see anything superior to this. I have seen with you the famous Apollo, and now we have seen the Capitoline Venus. I do not care to look at anything inferior. I go home satisfied."

It is statuary, particularly, that makes the galleries of Rome beyond compare — famous. True, there are many of the world's paintings by such giants as Michael Angelo, Titian, Paolo Veronese, Tintoretto, Raphael, and many others, but it is in sculpture that Rome particularly excels — sculpture, churches and ancient ruins.

I took a ride in the Campagna and over the Appian Way. How considerate it was in those old Romans to build so well and so artistically that to-day the country within and around Rome is sprinkled with the most artistic picturesque ruins, dating often from the beginning of the Christian era, and even long before, still so well preserved that architects to-day find them wonderfully interesting. As a rule, everything at Rome is Roman Classic or Roman Renaissance.

WINDOW IN GIOTTO CAMPANILE.

For the other styles one must go elsewhere. I went by train to Tivoli, where is a beautiful, natural and very picturesque park, including the falls of Tivoli and the Villa. For a small consideration from each passenger, the omnibus took us to the Villa d'Esta and Hadrian. The Villa Hadrian is very large and fine. It was certainly a very grand villa. Some of the remains are remarkable. Water was supplied in lead pipes, and the sewage was taken care of much as it would be to-day.

There were extensive preparations for the entertainment of guests — a special dining-room, very large, and bedrooms, bathrooms, etc., all quite separate from the family. Some of the mosaic floors were beautiful and well preserved in original position.

I visited the new monument under construction to Victor Emmanuel, designed by Count Sacconi, a member of the Italian Parliament. From what I could see on the ground and from a photograph of the model, it promises to be the very grandest thing of the kind ever erected. It occupies a most admirable site on one of the historic seven hills of Rome, overlooking the Coliseum and the Forum. It is of white marble, as are all of the finest buildings in Italy. A broad flight of steps of a monumental character ascends from the street to the first platform near the top, passing on each side of the pedestal of the equestrian

COURT IN PRETORIO PALACE.

statue of the kind. From this platform, by a grand staircase on either side, the entrance to the temple is reached. What is to be within this temple I was unable to learn. The whole is most sumptuously decorated with sculpture that, from what we know of Rome and from the small designs we are able to see, promises to be of the highest type. The great equestrian statue of the king is superb in pose and in the surroundings. The monument is surmounted by an elegant Corinthian temple of the richest type. Several entire blocks of old buildings in Rome have been torn down to make a site for this monument, which is going to be one of the great sights of the city.

April 5, left Rome for Florence, where I arrived the same afternoon. As I got off the train I met an old friend with whom I had traveled some years ago in Switzerland. He was living in Florence with his family, just on the edge of town, and in a very nice and comfortable house. The weather was decidedly cool, and the only comfortable place I found was Mr. de Beautien's library, where I found an open wood fire, a bottle of whisky, cigars, etc.— nothing like it at the hotel or elsewhere in Italy. Each day I went sightseeing and dined at de Beautien's, where I always met guests. I met a lady there who was really one of the family — a Mme. Bogart — a German, who spoke French as one rarely hears it even in Paris or Blois — not only smooth and fluent, but with a pretty, musical tone.

I was put up at the English club, known as the Florentine, "Mr. Frederick Stibbert, President." Mr. Stibbert is a very wealthy Englishman, long a resident in Florence. He invited me to Villa Stibbert, on the hills about three-quarters of an hour's drive from the club, where he told me he thought I would find something to interest me. I rode out to the villa with an Englishman — a Mr. Clark — and Mr. de Bealie. To my astonishment, I found some large rooms on the ground floor and one immense hall beautifully ceilinged in rich paneling of gilt and paintings in the usual palace style, floors in mosaic. The great hall was occupied by four rows of knights on horseback and clad in the finest ancient armor in perfect realism. Some of the suits of armor, richly inlaid with gold, were once worn by very distinguished personages on historical occasions. The horses were very lifelike, elegantly caparisoned as when the knights rode them. Besides this army of mail-clad knights, the walls were hung with arms, horse equipment, ancient weapons, etc. There were at least one thousand swords, a large number of saddles, bridles, pistols, matchlocks, etc. This collection is said to be only excelled by a few national collections such as the great Spanish collection at Madrid, which is said to have no equal, and one in St. Petersburg, etc.

The private rooms in the villa are handsome, rich and very comfortable, and were occupied by Mr. Stibbert and family. There were broad terraces off the library and dining-room overlooking the grounds. The private rooms are elegantly furnished with numerous bronze and glass cabinets containing collections of watches, snuff boxes, fine china, rich, delicate glass, jewels, etc., all indicating the princely home of a very rich man of taste.

In Florence I made some acquaintances at the house of de Beaulie and at the club, so that I enjoyed my visit exceedingly, but at Rome, at Milan, at Genoa, I was entirely alone and lonely beyond endurance, and after seeing the principal sights, I longed to get away, particularly as the weather was wet and cold.

At Rome, after two visits to the opera, I found no amusement for the evenings. April 12 I left for Venice, arrived about 6 P.M., where, instead of cabs, we found gondolas waiting. As soon as one is out of the depot, he finds the runners of the principal hotels. You select one, who secures a gondola and takes your checks, secures your luggage, puts it with you in a boat and sends you off for your hotel. The principal hotels are all on or very near the Grand Canal. The first part of the route is through narrow or secondary canals. After some twenty minutes your boat enters the Grand Canal, when Venice as you know it by paintings and photographs, is before you. The effect is all you

GARDENS OF THE PITTI PALACE.

expected. As you are paddled down the canal toward the hotel, you get a first good impression of that much of Venice and think of the trips you will make next day. There is no city like Venice. The architecture of the Grand Canal is certainly rare and good — often most excellent — and what you can reproduce on narrow city lots with good effect and adaptability.

There are two houses not very far from the Grand Hotel, near the church of Santa Maria della Salute and the Custom House at the mouth of the Grand Canal, known as the Casa d'Oro and the House of Desdemona, that are particularly interesting to the architect. Both are in the Venetian Gothic, so pleasing and graceful, of which the Palace of the Doges is the highest and best type.

The crowning gem of Venetian architecture is the famous church, or now the cathedral, of St. Mark. Ruskin is much quoted in writing of Venice. In his "Stones of Venice" he calls particular attention to the coloring of the interior of St. Mark, as well as to the most delicate sculpture. The coloring Ruskin claims to be the most subtle, variable, inexpressible in the world — the color of glass, of transparent alabaster, of polished marbles and lustrous gold. Certainly the effect is like magic, and impresses an architect as beyond anything he ever expected to behold.

I met, going out of the church, Mr. and Mrs. Edward E. Ayer, of Chicago, early one forenoon. They told me that whenever they were in Venice they always made a visit to St. Marks immediately after breakfast and that they enjoyed it more and more. I immediately adopted the habit. The Place of St. Mark is most charming, with its rows of fine old houses built for the officials when the Doges occupied their palace, enclosing three sides, and with St. Mark on the fourth, with its remarkable façade, its portal supporting that ancient quadriga, the four gilded bronze horses that have done some traveling. They once adorned the triumphal arches of Nero and Trajan. Constantine sent them to Constantinople. The Doge Dandolo brought them to Venice. Napoleon took them to Paris and placed them in the triumphal arch in the Place du Carrousel. In 1815 the Emperor Francis restored them to their old position in the portal of St. Mark.

The exterior is adorned over the principal entrances with beautiful mosaics, picturing the embarkation of the body of St. Mark at Alexandria, its arrival in Venice, 1660, the veneration of the saint, the disposition of the relics of the saint in the church to which he gave his name. The vaulting of the vestibule is covered with mosaics representing Old Testament subjects; even the pavements of the vestibule are pictorial. In building and in restoring St. Mark the architects used all the precious bits they could obtain. Some mosaics are of Byzantine origin and many are very old, some even antique. Over the high altar is a canopy of verde antique marble supported by four marble columns with eleventh century reliefs. The enameled work on plates of gold and silver was executed in Constantinople in 1105 for the front of an altar, for which purpose it is now used in St. Marks. Baedeker says it was rearranged in the fourteenth century and finished with Gothic additions. St. Mark was founded in 829, was rebuilt after a fire in 976. Baedeker says it was reconstructed in Byzantine style from a model of an old church of the Apostles of Constantinople and decorated with Oriental magnificence that commands our admiration to-day, and that the fanciful effect of the façade was enhanced by the Gothic additions it received in the fifteenth century.

The Campanile of San Marco fell not long since. The foundations for rebuilding are just completed and the cornerstone was laid while I was in Italy. It is an open question still discussed in the Italian papers whether or not the place of St. Mark is not improved by the loss of the Campanile, as it opens a view of the Palace of the Doges, but the authorities thought it all in all for the best to rebuild it, which is now in progress.

As you walk toward St. Mark, the Ducal Palace comes into view on the right. One should certainly read Ruskin's description of the palace — it is all he says it is. The interior is handsome and filled with treasures.

In the Academy I saw what is called the most beautiful ceremonial picture ever painted. The subject is the story of the fisherman presenting to the Doge the ring with which he married the Adriatic, which he found in a fish. It was supposed to have been a miracle of St. Mark. The artist was Paris Bardone. I succeeded in obtaining a good photograph, about 10 by 12, of the picture. I would have liked one of much larger dimensions.

I met a gentleman of Chicago, who invited me to the Grand Hotel and showed me his rooms. The hotel was once the Palace Ferro. He and his wife were occupying an original state apartment, the salon decorated in the true old palace style, and a chamber quite equal to anything of its size in the Doge's Palace. The walls were hung in silk, the ceiling a large picture by Tintoretto, surrounded by the richest carved gilded framework, and a very deep curved fringe in paneled pictures painted by no less a person than Paolo Veronese. Madame said, "Are we not lodged most sumptuously, only I can not live up to our surroundings, and my husband won't even try."

Venice is the one city that I entered with joy, enjoyed exceedingly every moment while there, and left with regret. All I wanted more was a companion and some warm weather, that I might float in a gondola in the evenings on the Grand Canal, listening to the lovely music heard everywhere from serenade barges.

I reached Milan on the 12th. The great opera house was closed, open only once while I was there, on a Sunday afternoon for a superb instrumental concert that excelled anything I had ever heard, not excepting Thomas' best efforts.

At Genoa, which I reached on the 20th, there was an opera and a ballet company, not at the Grand Opera House, which is seldom used except in winter, but at the second theater. The performances were most enjoyable. At Genoa, in the immediate vicinity, I found, reached by a trolley car, the Villa Palavicini, which was a handsome park containing many rare trees and shrubs. The gardens, so-called, in Italy, are all parks, and not at all what we understand as a garden — very few flowers. I was constantly on the lookout for new vegetables and flowers, and found several. There were in the flower stores a large variety of anemones called "little roses," which they often resemble, but I saw none in the so-called gardens. I also found in the parks a large variety of acacias, and in the flower stores I found what to me was a new bulb flower, called "Ichsia"; on the top of a wirelike stem iess than ⅛ inch in diameter were a series of oval balls about 1¼ inches by ½ inch, white, with longitudinal lines of purple — decidedly pretty and novel, though a little stiff. I also found what was to me a new vegetable, like a large head of celery, except that the top was finely divided like the foliage of a carrot. The head at the bottom swelled out to two inches in diameter or even larger — very white. It is called firocchio. It is split and eaten like celery, or stewed with a white sauce. There was in its flavor a slight taste of anise seed.

In the public garden at Milan, I found a large shrub covered with tuliplike flowers three inches in diameter, pink, shaded to white, to me entirely unknown, nor could I find any name for it. It was very showy. I procured some bulbs and seeds of the strange plants or vegetables. The bulb that one sees in cauliflower was in general cultivation from Gibraltar all through Italy. In the market at Gibraltar I found the ripe fruit, which was excellent, the shape and size much like the fig, in color clear lemon.

When in Naples, May 1, the strawberries were just in market, and very good, though small. The best were the variety known as the Alpine. We had strawberries for many days on the steamer at dinner. They mostly came on board at Gibraltar, where we obtained some fine fish.

On April 30, I left Genoa on steamer Princess Irene for New York, via Naples and Gibraltar. Landed in Gibraltar May 4, and took on board some two thousand emigrants and later, at Gibraltar, five doctors just returning from the Medical Congress at Madrid. From their accounts, it was well that the Architects' Congress was deferred, for Madrid could not accommodate all the doctors alone. If the architects had been added, many would have been forced to seek other cities for quarters, as Dr. Hyde did. There was a general complaint of the management of the congress, except the urbane Spanish hospitality for official delegates; nothing for the rank and file, who were left to shift for themselves.

I ask myself the question: What benefit did I obtain from my trip? I saw many beautiful interiors, and in Venice some beautiful exteriors, like the House of Desdemona and the Casa d'Oro. I saw much to benefit my general practice, but particularly in the improvement of fine dwellings; the interior finish, particularly the ceilings. Some of the Italian ceilings are unusually rich and costly, consisting of fine pictures surrounded by the richest gold framing, this framing often covering over half the surface. When ceilings were large, the framing contained painted panels. The designer of almost every fine ceiling is given in the guidebooks independent of the painters of the pictures, which are often by the greatest masters. Another favorite ceiling, much less expensive, consisted of beams about 6 by 12 feet and two feet or more apart, floored overhead or between beams. These ceilings are either made of fine woods and varnished or neatly painted, plain or with more or less ornamentation in color and gold. This ceiling is effective and often very pleasing, and can well be used in America more than it has been.

Another benefit is that one can not see so much art of the highest types without cultivating and improving his own taste.

Just before I left Chicago, I was called upon as a member of Mayor Harrison's Art Commission to go with Mr. Lorado Taft, Ralph Clarkson and others to Grand Crossing to judge whether or not an equestrian statue of Kosciusko was worthy of a place in one of the Chicago parks. We were unanimously of the opinion — no. While in Italy, I never missed an opportunity to see an equestrian statue. I saw some that I did not particularly admire, but nothing as bad as the one offered at Grand Crossing, where the horse was bad, the man was bad and badly seated on the horse, and Mr. Taft said the man's head did not fit well.

Although I have nothing to regret in my criticism of the Grand Crossing Kosciusko statue, still I feel I can be more sure of myself when another art work is offered to the committee's criticism.

THE GROUPING OF PUBLIC BUILDINGS AT CLEVELAND.

THE most considerable effort to group the public buildings and park features of a great city, next to that adopted at Washington, is that in charge of a commission of architects for the city of Cleveland, Ohio. With the project in charge of the highest authorities in the United States and a well-defined purpose on the part of the city to provide the proper setting for its public buildings in the many approaches and other accessories, the report is well worth general consideration. Its lines, though local in purpose, are general in their adaptability to the problem of municipal improvement that confronts every city in the light of modern enterprise and art culture. The diagrams which are reproduced are a part of the elaborately printed and illustrated report submitted by the committee to the mayor of the city, and brings the project in a practical and forcible light before the people in general.

To the Honorable Tom L. Johnson, Mayor, and the Honorable Board of Public Service:

SIRS,— The opportunity of grouping the principal buildings of a city of the size of Cleveland and providing them with proper setting in the way of approaches and other accessories has never before come to any city, and your Commissioners have felt the great responsibility of the task, which, notwithstanding its marked limitations, has splendid opportunities.

It is very inspiring that public opinion should have risen to a full realization of this great opportunity. The problem has been discussed in the City of Cleveland for several years. The citizens have become familiar with its importance and many suggestions have been brought forth, from time to time. Your Commissioners have felt that their duty was to study this movement from its inception and to consider every suggestion which has come to them, whether of a public nature or made privately by individuals. They have also felt it incumbent upon them to discuss the matter with your public officials, your several boards and committees and with many of your citizens, so as to be perfectly familiar with the local conditions with a view to meeting all practical requirements.

They have found from its inception that the tendency was to develop the grouping of the buildings in the district between the public square and the lake, taking advantage as much as possible of the lake front between Erie and Seneca streets; so much so, that prior to the appointment of the Commission, the Chamber of Commerce, acting in consultation with its professional adviser, had recommended placing two of the important buildings of the group — the Courthouse and the City Hall — on the four blocks bounded by Lake street on the south, Summit street on the north, Seneca street on the west and Erie street on the east. Regardless of the decision to purchase these blocks, and regardless of the lake front, the Commission has nevertheless seriously considered every other possible solution of the problem. Four important buildings had practically been determined upon, namely, the Postoffice, the County Courthouse, the City Hall and the Library, with a prospect of more buildings, among which is an auditorium.

Of these four buildings, the Postoffice was determined as to design and site, beyond any possible change. There were contemplated at this time a park and public playground on a large tract of land north of the railroad which the city is reclaiming from the lake.

Since its appointment, the Commission has made numerous studies, and has spent much time in consultation and in the consideration of local conditions. Some of these studies are quite complete, and each is suggestive of different solutions of the problem. The Commission is fully convinced that with the conditions definitely imposed and those which are only partly so, the most advantageous grouping and development can be obtained in the territory already considered by the Chamber of Commerce, the main axis of the composition necessarily running north and south from the new Federal Building, now under construction, the secondary axis running east and west along the lake front. The determination of the exact position of the main axis was of the utmost importance, as the width of the Court of Honor or Mall depends upon the relation of this axis to the rest of the

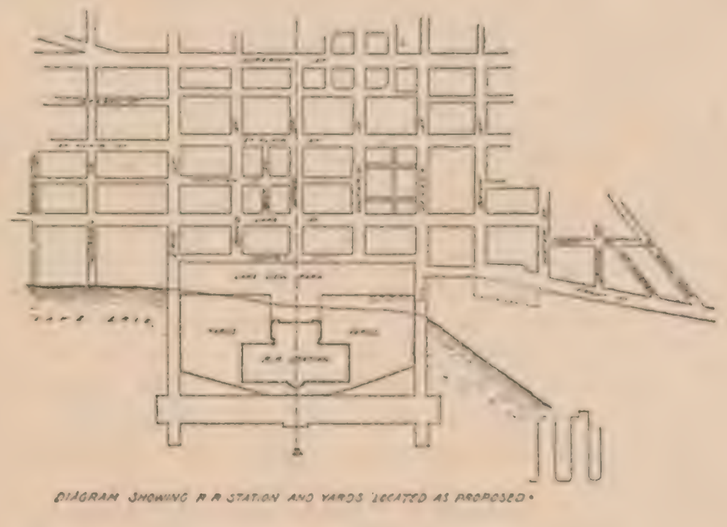


DIAGRAM SHOWING R.R. STATION AND YARDS LOCATED AS PROPOSED.

composition, and the amount of land required for the scheme, as well as the cost of its development, is influenced thereby.

Your Commission finally decided to place this axis approximately on a line with the center of Wood street, to develop the Court of Honor or Mall east and west of this axis, and to provide on the south end of the Mall and on the east of this axis

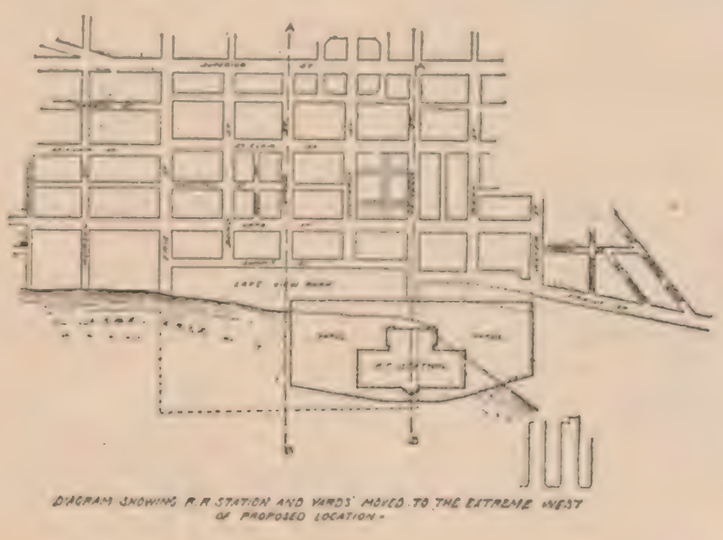


DIAGRAM SHOWING R.R. STATION AND YARDS MOVED TO THE EXTREME WEST OF PROPOSED LOCATION.

for a building similar in character and size to the Postoffice, which will balance it and give absolute symmetry at the head of the composition. The treatment of the other end of this axis, however, has required much study.

With ideal conditions, the Commission would have preferred to carry out the popular idea of a park and playground with an

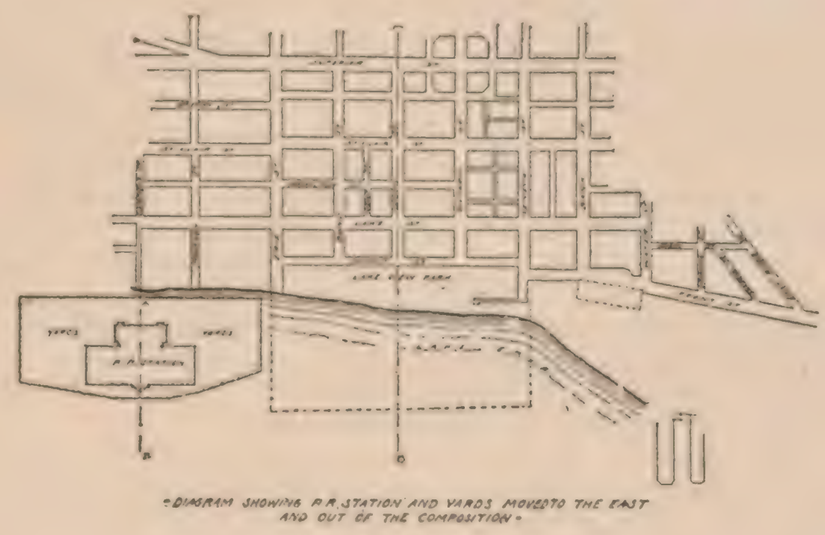


DIAGRAM SHOWING R.R. STATION AND YARDS MOVED TO THE EAST AND OUT OF THE COMPOSITION.

open esplanade, where Summit street is to-day, with the County Courthouse and the City Hall balancing each other on the sites already under condemnation.

The conditions, however, are not ideal, and your Commission is convinced that they are not only not ideal, but not practicable, for the reason that the railroad forms an insuperable obstacle. It goes without saying that the railroad can not be removed. The future of the city of Cleveland, its growth and prosperity depend not only upon maintaining the railroad, but in providing it with

every legitimate opportunity to transact its business and to expand on parallel lines with the growth of the city. Yet as long as the railroad remains on the lake front, any large park built on the reclaimed land can not be made either practically or artistically a part of the rest of the scheme on the higher level, because of the intervening freight yard with its unsightly tracks, its many trains and consequent ugliness.

The conditions are bad enough with the present requirements of the railroad, but these will constantly increase and expand, and, though the city might resist temporarily any encroachment upon its park, eventually it would have to allow the railroad to extend further and further north. The stretch is altogether too long to be covered with safety. In all of the cities of this country where railroads approach the towns through tunnels, it has been a matter of great inconvenience, danger and detriment to the towns, and in time they have been forced to abandon their tunnels or introduce electricity as a motive power. While this is possible in a terminal station like the Grand Central at New York, it does not seem feasible at the present time in a through station like Cleveland. But this is not the only obstacle. Your Commission believes that a large park on this lower level, with a northern exposure fronting on such a large lake, would be very difficult to make attractive, and during many months of the year it would certainly be a most dreary, unattractive and useless feature.

The position of the railroad station creates another very serious difficulty, as the building is so large and important in its character that it must seriously influence the composition if brought entirely or only partly within its limits. When taken in connection with its approaches and yards, the land covered by the railroad station will be very extensive in length. The curves on the west make it impossible to move the station far enough in that direction to take it out of the group plan boundaries. The grades on the east might be overcome, but the station would have to be moved at least a mile in that direction to be out of the line of the composition.

In view of these difficulties, your Commission is of the opinion that, if the railroad station is to remain within the lines of the composition, it is too important a building to be pushed to one side and should be placed in the center of the scheme. It should be not only a useful feature, but one developed architecturally to its highest degree, and made one of the most beautiful and imposing features of the group plan. It should be placed as far north as possible, so as to obtain, by the extension of the present Summit street toward the lake, a beautiful park on the upper level and still give the railroad every facility for the transaction of its business on the lower level. It is our belief that this will also be the most economical plan for the present and the future, as the railroad ought to be willing to make serious concessions to the city in exchange for these privileges. An arrangement can undoubtedly be made on this basis that will be to the greatest advantage of both parties, which means the greatest advantage to the City of Cleveland.

When the group plan is developed, the present population of the district lying between the public square and the lake, and bounded by Seneca and Erie streets, will have moved elsewhere. The new public buildings and the many others which will follow will develop this territory and extend the business center of the city toward the lake. We believe that it would not be desirable to have the station a mile or a mile and a half further east and so inaccessible from the business center of the city. We doubt whether, even with the present conditions, this would be desirable. It would, moreover, interfere very seriously with vested rights and property values as they now exist, and we feel convinced that it would not meet with the approval of the majority of your citizens. The development of this entire district and the removal of the present population makes a large park and a public playground less desirable and less necessary in this particular locality.

Looking at the matter from the practical as well as from the sentimental and artistic point of view, it seems to us, therefore, that there is every justification for this solution of the problem. In the days of old the highways led to the cities and terminated in beautiful and imposing gateways, which in times of war were used as means of defense and were ornaments to the city. With our modern civilization the railroad has practically replaced the highway, and the railroad station in its function at least has practically replaced the city gate. If this railway station can be made really imposing — a dignified and worthy monument, a beautiful vestibule to the town — it seems to us that this is a splendid opportunity of achieving great results. In bringing the visitor to Cleveland through a magnificent entrance into the most attractive section of the city, his first impression, which is usually the most lasting, would be a favorable one.

To cite a parallel case, how imposing it is to arrive in Paris by the new "Gare d'Orleans," in view of the most famous section of the city, which you are obliged to cross, no matter in what direction you may be going. In our own country, could anything be finer than the approach to the city of New York through the Narrows and the beautiful bay?

It remains to be seen whether the citizens of Cleveland, on the one hand, will be willing to concede part of the reclaimed land to the railroad, and, on the other hand, what the railroad will be willing to do for the city of Cleveland in exchange for these privileges, not to mention the building of a really worthy, monumental and dignified railroad station, which is such a crying need and is so much desired by the people of Cleveland.

As to the park, every square foot on the upper level is worth infinitely more than many times the number of square feet on the lower level, from the practical point of view, on account of its accessibility, and, from the artistic point of view, on account of its relation to the rest of the group plan and immediate contiguity to the buildings.

Your Commissioners submit with this report a sketch plan marked "A," illustrating a solution of the problem, which practically eliminates the railroad from consideration.

If such a solution were possible, the lower and upper parks could be made part of the whole composition and treated together with ramps, approaches, fountains and statuary; if the expense were not prohibitive, and if it were possible, after such a scheme were completed, to maintain it so that it would really be a thing of beauty and not a sad, dreary and neglected feature, it would be a splendid opportunity for an artistic effect and could be made as beautiful as anything of the kind in any other city. We do not believe that it would be entirely practicable to consider the problem in this light, however. The severity of local climatic conditions, the northerly exposure, the expense of the original outlay, the tremendous cost of maintaining a feature of this character, which would need to be kept up to the highest pitch of perfection, and the practical elimination of the railroad from this section of the city, has deterred us from considering this scheme as anything more than visionary. We believe, however, that Scheme "B," presented by us and also illustrated by drawings accompanying this report, meets the practical and artistic conditions in a satisfactory and reasonable manner.

We have given very careful study to the proportions of width and length of spaces and treatment of detail of the scheme. We have developed it on lines which we believe will give a satisfactory and beautiful result, with a minimum of expense for the original outlay, and especially with a minimum of expense for its maintenance, on lines which will make the landscape work attractive during the largest number of days during the year — practically all the year around. The trees, which are one of the main features of the landscape, massed as shown on the plans, will be an attractive feature when in leaf, and also during the winter. We believe that it will be practicable to determine on some variety of evergreen, or a very hardy tree, which will retain its foliage during most of the year.

It has been our purpose to find a scheme which would be attractive without depending too much on individual detail. The arrangement of the Court of Honor or Mall on the north and south axes occupies the minimum of land adequate for a scheme of this importance, and it does not seriously interfere with any improved property of great value, as, for instance, the power plants, which it would be difficult to move without great cost to the city and great inconvenience to many of the people of Cleveland who depend upon them. On the east of the Mall, Kent street is eliminated entirely, and the lots remaining between the Mall and Bond street and facing on the Mall are of proper dimensions for improvement by the erection of buildings thereon. The development of the buildings on each side of this Court of Honor may be very difficult, if not impossible, to control. We have, however, every reason to hope that by city ordinances, by public spirit and general interest in the matter, these buildings can be developed on coördinate and harmonious lines, so as to form a great vista, and an imposing and monumental architectural background. One or two mistakes on the part of selfish interests, which it may be difficult to control, would destroy much of the effect.

It would seem, however, of the greatest importance that the city should, if possible, acquire all the land facing on the Mall, when purchasing the rest of the property needed for this improvement, and that it then should dispose of it under well-defined restrictions, so as to obtain perfect harmony in the development of the architecture. In the same manner the city should control, if possible, the property on the north side of Lake street, between Erie and Seneca streets, to be disposed of under similar restrictions. While it would be unfortunate not to secure or control the grounds on each side of the Mall, it would not, however, be fatal to our scheme, which is complete and consistent in itself.

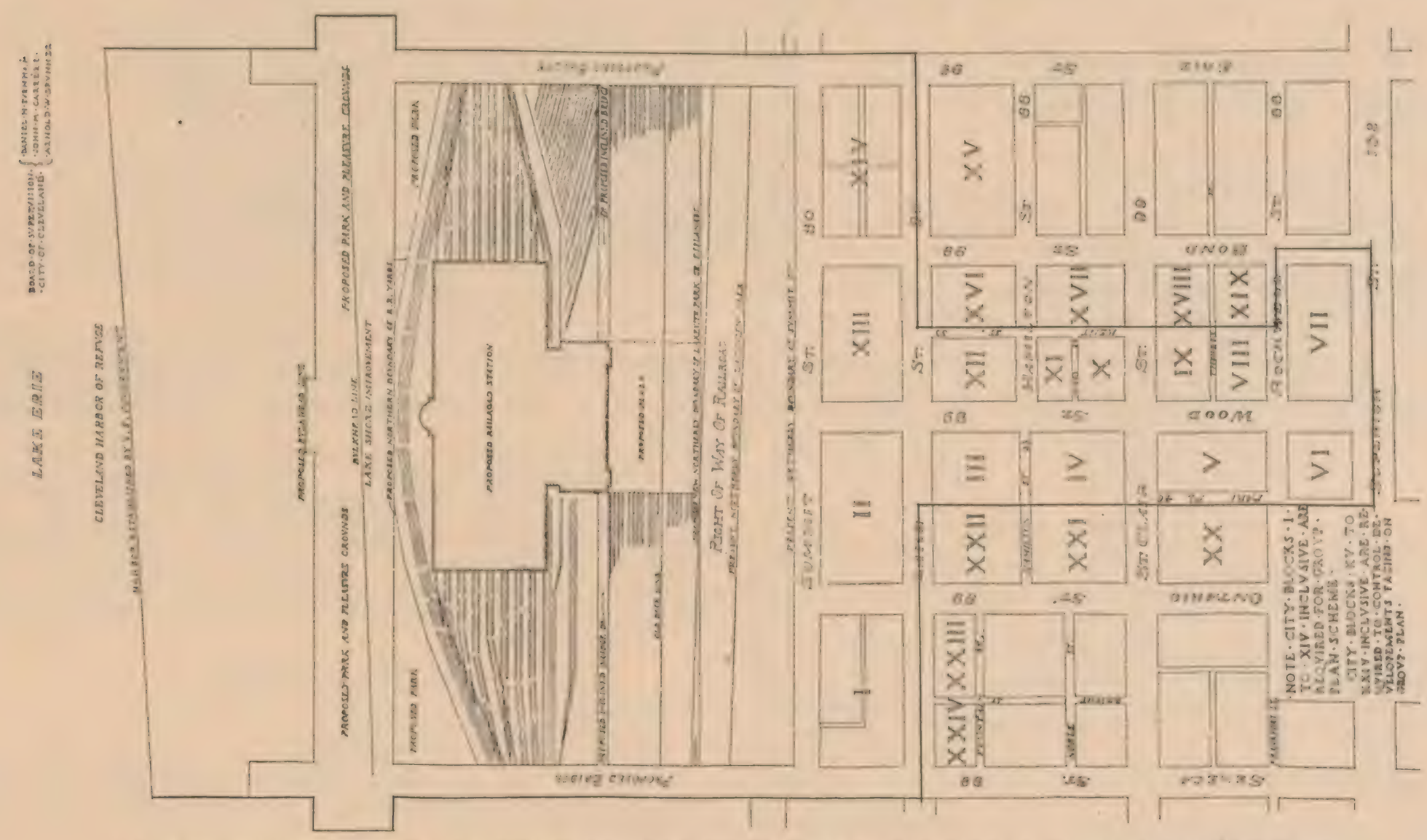
In grouping the trees as shown on the plan, we are forming a screen which is in itself beautiful and will to some extent mask the buildings should any of them be incongruous, and in any event, will preserve the harmony and continuity of the scheme. These trees should for this reason be rather formal clipped trees, so as to look really like a hedge thirty or thirty-five feet high.

In a general way, therefore, the scheme of the group plan, which is very simple, consists in placing the Postoffice and the proposed Library at the south end of the Mall, symmetrically balancing each other. At the north end of the Mall and on its axis, a monumental railroad station — the vestibule of the City of Cleveland — is placed; and an imposing Court of Honor or Mall, lined, if possible, with dignified and harmonious architecture, joins these two groups of buildings. On each side of this Mall, and next to the buildings, a roadway is provided for the ordinary traffic approaching them. Two other avenues for general traffic are provided somewhat removed from the buildings and lined on either side by two rows of formal clipped trees, planted equidistant, with a sidewalk on the outer edge and a gravel parking with seats and drinking fountains placed under the trees the full length of the Mall. These virtually form a useful park, where adults can rest and children can play in the shade. The middle space between the inner row of trees is treated as a very simple park-

ing, the center portion being depressed, forming a sunken garden where statues and individual large trees alternate with each other. Flower beds, fountains and other accessories are also introduced at various points as shown. . . . .

Your Commission believes that all the buildings erected by the city should have a distinguishing character; that there is not a gain, but a distinct loss in allowing the use of unrelated styles, or no styles, in schools, fire, police and hospital buildings; that it would be much better to hold the designing within certain lines for these buildings, and that uniform architecture be maintained for each function, which shall make it recognizable at first glance. The jumble of buildings that surround us in our new cities contributes nothing valuable to life; on the contrary, it sadly disturbs our peacefulness and destroys that repose within us which is the true basis of all contentment. Let the public authorities, therefore, set an example of simplicity and uniformity, not necessarily producing monotony, but on the contrary resulting in beautiful designs entirely harmonious with each other. The city and county buildings can not all be monumental; but they may have a distinguishing character that shall at once mark their purpose, and relate them to the main structures of this group. Only in this way, as is so clearly established by the record of centuries throughout the older cities of the world, can a great city become also a beautiful city.

In placing the City Hall between Erie street and the Mall, balancing the Courthouse, your Commission has had in mind the fact that the City Hall seems to be the only other building needed in the near future which will be large enough and of sufficient



MAP OF BUSINESS SECTION OF CITY OF CLEVELAND, INDICATING THE TERRITORY TO BE INCLUDED IN THE GROUP PLAN SCHEME AND THE LAND TO BE ACQUIRED FOR THESE IMPROVEMENTS.

dignity to satisfactorily balance the Courthouse in the composition. On the other hand, it is a question whether the city will undertake to build a Library of sufficient importance to justify the use of the very expensive land upon which we have placed it, or to warrant a building of sufficient dignity and size to balance the Federal Building. In view of these facts, we have considered the advisability of placing the City Hall on the site indicated for the Public Library, treating the site upon which the City Hall is indicated, temporarily, at least, as a park, with the ultimate intention of placing the Library thereon at some future day. If the Library should not be large enough to balance the Courthouse, which is more than probable, it might be possible to place on this site two buildings of equal importance, so grouped and joined together by porticoes and other architectural features, as to make the mass a complete balance to the Courthouse.

In submitting alternate schemes for the group plan, the Commissioners have fully developed the scheme marked "B," which makes the railroad station a part of the group plan, believing that the other scheme, marked "A," can not be as successfully developed. In all of the studies and finished drawings which have been prepared on the line of scheme "A," ideal conditions have been sought, but as the studies progressed, the difficulties have increased, and have been found to be almost impossible to overcome without such sacrifices, as we believe, the citizens of Cleveland would not be ready to make.

In the other scheme, which we believe in every way the best and which we strongly recommend, we have substituted for the beauty of the park another sort of beauty, that of noble architecture. Whatever decision may eventually be reached, we recommend that as much of scheme "B" as extends from the southerly boundary of the group plan, with the Postoffice and the Library, to the northerly boundary of Summit street, should be adopted; and that the part of the scheme relating to the treatment of the land on the lower level, including the treatment of the railroad, should be seriously and carefully considered, in order to determine to what extent it would be advantageous to the city of Cleveland.

Should it eventually be decided to abandon the scheme of making the railroad a part of the group plan and of devoting considerable of the land on the lower level to its requirements, your Commissioners, while regretting the change, could then undertake the study of the development of a park on the lower level.

It also seems to your Commissioners that the outlying parks, which are now being made about the city of Cleveland, and the other parks and squares within the city itself, should be developed with as much harmony as possible, and that a study should be made with a view to utilizing the most important avenues connecting these parks, by making parkways of them as distinctive from the ordinary street, so that in traveling from one park to another there may always be some avenue of travel, not necessarily the shortest in distance, which will be attractive and agreeable, and afford recreation and pleasure to those traveling upon it. Your Commissioners will take up the study of this problem with a view to suggesting some solution of the same, but it did not seem best for them to make any more detailed suggestion at this time, until the main part of the scheme — the grouping of the buildings — was more definitely determined upon.

In our studies, drawings and report, which we present to you herewith, we have developed the facts as we see them, and we lay them before you to the best of our ability. We now stand ready to assist in the execution of whatever course shall be deemed wise by you. No matter what choice you make, the Commission will do all in its power to see that your wishes are faithfully carried out.

Our report, as far as it goes, must therefore be considered as a first or preliminary report, intended to suggest what seems to us a desirable, attractive and practicable solution of this great problem. After it has received due consideration by you, it may have to be modified. In any event, even if it should be adopted as recommended, the scheme would have to be further developed and receive very careful study in all of its details before its final execution. We therefore lay the matter before you, with the above suggestions and recommendations for your consideration and decision, and await your further instructions.

Very respectfully,

DANIEL H. BURNHAM, *Chairman,*
JOHN M. CARRERE,
ARNOLD W. BRUNNER, *Secretary,*
— *Board of Supervision for Public Buildings and Ground,*
Cleveland, August 1, 1903. *City of Cleveland.*

HEATING BY STEAM.*

WHEN the Soleil boiler was designed, careful consideration was given to the construction of its sections, the relation or ratio of fire surface to heat-absorbing surface, and every detail which would increase the functions it now performs so satisfactorily.

The whole boiler, then, taken as a unit, was pruned here and there, and all unnecessary parts were done away with. To-day, the Soleil stands approved by noted heating engineers throughout the country, and by virtue of its attractive and compact design, simplicity of construction, ease of management, and economy in the use of fuel, it has taken its place in the very front rank of house-heating boilers. It is continually being specified by the leading architects and installed by the best heating engineers.

It is a portable circular boiler with horizontal sections of a distinctive type, and consists of an ash-pit surmounted by a fire-pot, the sides of which are corrugated, the horizontal water sections, pierced with flues, being superposed upon it, and finally a steam dome.

The construction is in upper, lower and intermediate sections. It will be noted that this construction secures the most effective heating surface possible. The flat surfaces directly over the fire not only allow the rays of heat to strike it at right angles (the most advantageous way) but they give a maximum capacity for water. The arrangement of the flues, which are staggered through the sections to the dome, distributes the heated gases over every inch of surface. Again, the fire surface of the first section is largely increased by hollow ribs, which project from its under side so as to expose to the direct action of the fire and the expanding heat-evolving gases the largest possible surface.

The heated gases, after passing zig-zag through the intermediate sections, reach the dome, where they are deflected downward, and pass over the entire exterior before escaping to the chimney.

The dome is fitted with a flue and damper so that direct or return draft may be had, as desired.

The circulation in this boiler is unimpeded, and as rapid as fire can make it. Large waterways are provided on each side of the sections and fire-pot for the heated water to rise, and as the bubbles of steam are formed, they pass freely upward to the dome, which exposes a large water surface to prevent foaming.

All kinds of fuels can be used satisfactorily, hard or soft coal, or wood or natural gas. Every inch of the flue surface is easily cleaned through suitable clean-out doors, a very important point, as a deposit of soot upon the surface of the iron prevents the transmission of a great amount of heat to the water. An easily cleaned boiler is one which consequently will be cleaned.

(Continued.)

THE CLAYPOOL HOTEL.

THIS issue of THE INLAND ARCHITECT contains several illustrations of the Claypool hotel, of Indianapolis. This hotel stands on the site of the Bates House and is at the intersection of several of the most important thoroughfares in the heart of the business portion of the city. The building is eight stories in height and covers about twelve thousand square feet on the ground. It is fireproof construction, steel frame and stone and terra cotta finish. The interior is remarkable in its arrangement in that the rotunda is fifty feet by seventy-five, with fifty feet in the clear under the skylight. The balconies are supported by scagliola columns, thirty feet high and eight feet in circumference. These columns are varied in color and marking, and taken with the beautiful marble stairway are very impressive. The interior finish, in hardwoods and plaster, with beautiful decorative features, is very attractive. The arrangement of dining-rooms, reception-rooms, etc., on the second floor with the bridal suites must be very pleasing, as they are convenient for the favored guests.

Among the contractors we mention the Henry Marble Company, of Chicago, for all the scagliola work; P. J. Prosser, of Indianapolis, all the modeling in plaster, and the Chicago Veneered Door Company, all the hardwood finish and doors.

PAINTS IN ARCHITECTURE.

LEAD colic and wrist drop are not so prevalent among painters as formerly, when they handled dry lead and did their own grinding, but, as the *Painters' Magazine* remarks, "still there is entirely too much of it."

In the reports which accompanied the bill prohibiting the use of white lead in priming and foundation coats recently adopted by the French House of Deputies, Representative Jules Louis Breton stated that the average life of painters does not exceed thirty years, and this shortness of life he traced directly to the effects of the lead compounds used in their daily occupation. The showing is serious and the deduction grave. The painter who handles lead freely, especially in very liquid priming coats in producing "dead finishes," where the binding constituents are at a minimum, and more especially in the dry sandpapering or scraping of old painted surfaces, runs the imminent risk of premature death, unless he takes extraordinary precautions. Hence cleanliness is of the first importance, the frequent use of water acidulated with sulphuric acid is an excellent precaution, and the wearing of a dustproof respirator in sandpapering or scraping should be obligatory.

In view, however, of the serious danger, which is now recognized by hygienists all over the civilized world and by legal authority in most of the countries of Europe, lead should be ordered and used only where it is indispensable. The French experts insist that zinc is adaptable as a perfect substitute, and the avowed object of the new French law is to displace white lead arbitrarily by zinc white.

At any rate, the matter is worthy of more serious consideration, even in the United States, than it has heretofore received.

* From *The Boiler Magazine*, Kellogg-Mackay-Cameron Company, Chicago.

ASSOCIATION NOTES.

THIRTY-SEVENTH ANNUAL CONVENTION A. I. A.

As it is expected that a large number of architects from Chicago and cities west and north will attend the convention of the American Institute of Architects at Cleveland, Ohio, on October 15, the Lake Shore and Michigan Southern Railway has offered a special car for their accommodation. The secretary of the Illinois Chapter or the city passenger agent of the railroad at Chicago will be able to give particulars as soon as arrangements are completed and the names of the members who will attend the convention can be obtained. The most convenient train leaves Chicago at 10:35 P.M. and arrives at Cleveland at 8 A.M.

ARCHITECTURAL LEAGUE OF AMERICA.

The annual convention of the Architectural League of America will be held at St. Louis on Monday and Tuesday, October 5 and 6. The meeting will be composed of at least one representative from each of the clubs of the League. These are as follows:

The Architectural League of New York; The T Square Club, Philadelphia; The Cleveland Architectural Club; The Toronto Architectural 18 Club; the Pittsburgh Architectural Club; The Cincinnati Chapter A. I. A.; The Brooklyn Chapter A. I. A.; The Chicago Architectural Club; The Detroit Architectural Club; The St. Louis Architectural Club; The Washington Architectural Club; The Architects' Club, University of Illinois; The Toledo Architectural Club; The National Society of Mural Painters; The National Sculpture Society.

The Executive Committee is composed of Frederick Stymetz Lamb, president; Clarence H. Blackall, vice-president; Julius F. Harder, treasurer; H. K. Bush-Brown, corresponding secretary; William E. Stone, recording secretary; David Knickerbacker Boyd.

A series of papers is also in preparation upon the subject of the "New Thought in Design." This discussion will be illustrated and open to public attendance, and club members are invited to introduce any further addresses or papers for discussion or bring up any matters of local or general interest, notifying the undersigned if possible at a conveniently early date. Further details will be furnished later, either by the League secretary or directly by the secretary of the St. Louis Architectural Club.

OUR ILLUSTRATIONS.

Residence, St. Louis, Missouri.

Residence, Kansas City, Missouri.

Carnegie Library, Riverside, California; Burnham & Bliesner, architects.

Apartment Building, Denver, Colorado; Boal & Harnois, architects.

Model, Victor Emmanuel Monument, Count Sacconi, architect, Rome, Italy.

Museum, Stanford University, Palo Alto, California; Clinton Day, architect.

The Charles Pope Manufacturing Building, Chicago; Howard G. Hodgkins, architect.

The New Claypool Hotel, Indianapolis, Indiana; an exterior and interior view are shown; Frank M. Andrews, architect.

Model of Detail, Illinois State Building, Louisiana Purchase Exposition, St. Louis; Watson & Hazleton, architects, Chicago.

Design for Montana State Building, Louisiana Purchase Exposition, St. Louis; Watson & Hazleton, architects, Chicago.

PHOTOGRAVURE PLATE: Interior View, Claypool Hotel, Indianapolis, Indiana; Frank M. Andrews, architect.

Correction: Henry E. Hill was associate architect with A. VanBrunt & Brother for Second Presbyterian Church, Kansas City, Missouri, published in our August number.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence, New York city.

Residence near Philadelphia.

Interior View, Town Club, Milwaukee; H. Russell, architect.

Entrance View, Euclid Hall, New York; Hill & Turner, architects.

Residence of I. L. Rice, New York city; Herts & Tallant, architects.

Wayne Avenue Baptist Church, Germantown, Pennsylvania; Robert Heath, architect.

The New Claypool, interior view, Indianapolis, Indiana; Frank M. Andrews, architect.

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